



2006

## 2006 Artist in Residence Biennial (Exhibition Catalogue)

Sam Yates

*The University of Tennessee, Knoxville, samyates@utk.edu*

Michael Brakke

Joe Fyfe

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2006 BIENNIAL EXHIBITION

ARTIST-IN-RESIDENCE

JANUARY 13 - FEBRUARY 16, 2006

Richard Aldrich

Kristin Calabrese

Judith Eisler

George Rush



## EWING GALLERY

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Adam H. Alfrey  
Exhibitions Specialist

Cindy Spangler  
Collections Manager

Joe Fyfe  
Author of Essays on the Artists-in-Residence

Lucas Charles  
Catalogue Designer

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## WORKS ON EXHIBITION

Richard Aldrich: Courtesy of the artist.

Kristin Calabrese: Courtesy of Gagosian Gallery, Beverly Hills, CA.

Judith Eisler: Courtesy of Anne Christensen and David Strettell,

New York, NY, Jimmy and Dee Haslam, Knoxville, TN, and Karley Jane Sullivan, Knoxville, TN.

George Rush: Courtesy of the artist.

## 2006 BIENNIAL EXHIBITION ARTIST-IN-RESIDENCE

Richard Aldrich, New York, NY  
Kristin Calabrese, Los Angeles, CA  
Judith Eisler, New York, NY  
George Rush, New York, NY



## PREFACE

The presence of acclaimed artists—who have lived and worked at in major cultural centers across the country—enhances the educational opportunities for both undergraduates and graduate students enrolled in the University of Tennessee School of Art. With daily contact over the course of a full semester, resident artists develop a unique relationship with the student body which complements the creative stimulation offered by guest lecturers and the School of Art's faculty. Representing diverse ethnic, cultural, educational, and professional backgrounds, these resident artists introduce another layer of candor and a fresh artistic standard for the students who, though early in their formal art studies, are beginning to develop their own perceptions, skills, and theories in connection with the making of art.

Although the resident artists present a slide lecture during their stay, it is access to their works of art that is highly anticipated and valued by both the students and the faculty. Therefore, the Ewing Gallery has sponsored group exhibitions of these artists since the inception of the Artist-in-Residence Program in 1982. Currently held every two years, this exhibition provides a continuing dialogue between artist/teacher and student. The Artist-in-Residence Biennial also offers our general university and regional community an opportunity to experience a provocative and often challenging exhibition of contemporary art.

Credit for the continued success of the Artist-in-Residence Program and the accompanying exhibition is deservedly given to Professor Michael Brakke and the Painting and Drawing faculty who invest great time and effort in selecting participants who will bring different aesthetic orientations, skills, and backgrounds to our campus.

I would also like to recognize the collaborative relationship that has formed between the Ewing Gallery and the Artist-in-Residence Program, providing an enriched educational experience for our students and assimilating the University of Tennessee and the Knoxville region into the global art community. Additionally, commendation and acknowledgement are given to the following: Cindy Spangler and Adam H. Alfrey of the Ewing Gallery staff for their assistance with this Biennial; Dr. Tim Hiles, Associate Professor of Art History at the University of Tennessee, for editing Michael Brakke's introductory text; Lucas Charles, Assistant Professor of Graphic Design at the University of Memphis, for his outstanding design of this catalogue; and Joe Fyfe, artist and renowned art critic, for his insightful essays on the work of these four resident artists. Most importantly, I would like to thank the Artists-in-Residence—Richard Aldrich, Kristin Calabrese, Judith Eisler, and George Rush—for not only participating in and enriching the School of Art's programming but also for allowing their work to be exhibited at the University of Tennessee.

Sam Yates, Director  
Ewing Gallery of Art and Architecture

## INTRODUCTION

The Artist-in-Residence Biennial is the summation exhibition that represents work of four different artists who participated in the program in the last two years. The Painting and Drawing Area realized over twenty years ago the need for a steady flow of currently informed thinking in our curriculum. These Artists-in-Residence teach a broad spectrum of both undergraduate and graduate students, and their gregarious manner usually brings them into contact with virtually the entire School of Art.

Artists for the program are deliberately picked from those who have recently begun to achieve international recognition as evidenced by their exhibition records. We are particularly interested in exposing our students to the art community as it exists outside of academia, for that is where most art happens. Knowledge from this largest and most competitive segment of the art world is essential for our students if they are to grow into practicing artists. The Artist-in-Residence Program has created a remarkably effective bridge between the local art community and the larger art world, facilitating the movement of our students to all points of the globe. One of the primary destinations for our students has been New York City, home to the most concentrated group of working artists in the world.

We celebrate this Biennial in particular, for it marks the first time that the Artist-in-Residence Position is a formally recognized line in the School of Art budget. This is largely due to the efforts of our recently appointed Director, Paul Lee. It is also appropriate to note here that the program, initially facilitated by our former department head, Dr. Don Kurka, approaches its twenty-fifth year in existence. The list of accomplishments of the over fifty artists that have been in the program is formidable. I direct the reader to the Painting and Drawing web site at ([http://art.utk.edu/painting\\_drawing/index.html](http://art.utk.edu/painting_drawing/index.html)) for more information. I am also pleased to acknowledge that a former Artist-in-Residence, Joe Fyfe, has written essays about the work of our four participating exhibitors for this Biennial. Since his residency here in 1994 as a painter of photographically derived imagery, Joe has become an abstract painter and an active writer about art who has published reviews and articles for many publications and Internet sites, including ([www.artcritical.com](http://www.artcritical.com)), ([www.artnet.com](http://www.artnet.com)), *Bomb Magazine*, and most notably, *Art in America*.

I first met Judith Eisler through the thoughtful introduction of Wade Guyton, a studio mate of Judith's in the East Village and former student in the University of Tennessee College Scholars Program. Ms. Eisler occupied a smallish space, filled with her paintings from video stills of obscure film noir. She was skeptical about teaching and was, I suspect, doing Wade a favor by even allowing me to visit. When she arrived at the University of Tennessee a year or so later, standing by her vehicle in the parking lot with a smile on her face that seemed to grace and characterize her forthcoming time with us, her

work had been featured on the cover of *Artforum Magazine*, and she was newly represented by the Cohan and Leslie Gallery.

I met Kristin Calabrese on the phone, and although it was not the preferred choice for a meeting, she had come highly recommended by a former Artist-in-Residence, Nina Bovasso. Kristin proved intelligent, committed to her work, insightful, and enthusiastic about teaching at different curricular levels, while remaining both engaging and conceptually obsessive, an apparent contradiction that Kristin found a way to tangle like a ball of string.

George Rush proved on first meeting a bit of a raconteur with a wonderfully agile mind who has a passion for talking about art. He approaches his own art objectively, as though seeing it for the first time through another's eyes—a quality very rare in artists. His background of assisting notable artists was evident in his quick-witted response to ideas rather than styles.

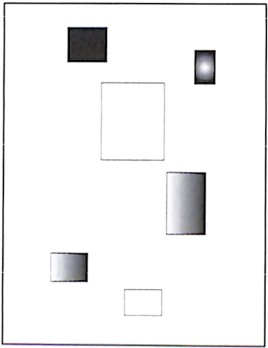
And I met Richard Aldrich, our current Artist-in-Residence, in his home, or rather his basement studio, where the distinction between his art and the detritus was hard to distinguish at first, or even second, glance. His stories of how he came to make what he sequentially pulled from the various recesses of his underground space, coupled with his passion for sound as recorded on vinyl records, twisting the threads of his sensibility together in a surprisingly coherent and unexpected way, reminded me of a Dada artist without the rancor or aggression but filled instead with an enthusiasm supported by a surprisingly well-informed historical knowledge married to the very current condition.

With Joe Fyfe's catalogue essays, this Biennial represents the work of five Artists-in-Residence with very different personalities and distinct sensibilities. All of them have contributed immeasurably to the diverse visual culture of the University of Tennessee School of Art. My life has been changed by each one of them, and for that I thank them. I hope this exhibition persuades the viewer that art is relevant to their lives and not simply an esoteric luxury.

Michael Brakke, Professor of Art  
University of Tennessee School of Art



UNTITLED TWO  
2005  
ILLUSTRATOR  
DIMENSIONS NOT APPLICABLE  
  
IMAGE COURTESY OF THE ARTIST



# RICHARD ALDRICH

Richard Aldrich gives a lot of his attention to writing and to a band that he plays in and collaborates with on group art projects. They perform music that falls most easily into the Noise category.

The objects that he assembles and/or paints on and that fall into the art category are nominally conventional, mostly abstract or representational paintings on stretched canvas or wooden panels, but they are attenuated. The proportions of many of the supports that Aldrich uses are narrower than typical, as are his longish rectangular formats. The sizes seem unfamiliar for store-bought stretchers.

There is also a marked contrast between how his work looks in the studio and in a more formal room. In an exhibition space, the paintings seem to lock properly into place. Recently when his work was exhibited at New York's P.S. 1 Contemporary Art Center, one tended to concentrate on the marks taking place within the rectangles; there was quirkiness, but within the bounds of known painting practice. By contrast, seeing canvases in his studio, on the floor or leaning in groups against the walls, the propositional nature of Aldrich's approach comes to the foreground.

He posits the painting as a site where much history has occurred but adheres no responsibility. Its aspects are given, subject to operations that are tangential or speculative. Aldrich treats pictures as philosophical post-it notes. His work shares with Marcel Duchamp an intent to address the mind. His work can be experienced as thoughts floating lightly inside of known genres.

His portrait paintings have a faint resemblance to Egon Schiele, but there is no sense of homage here, nor is there a hint that Aldrich might be making

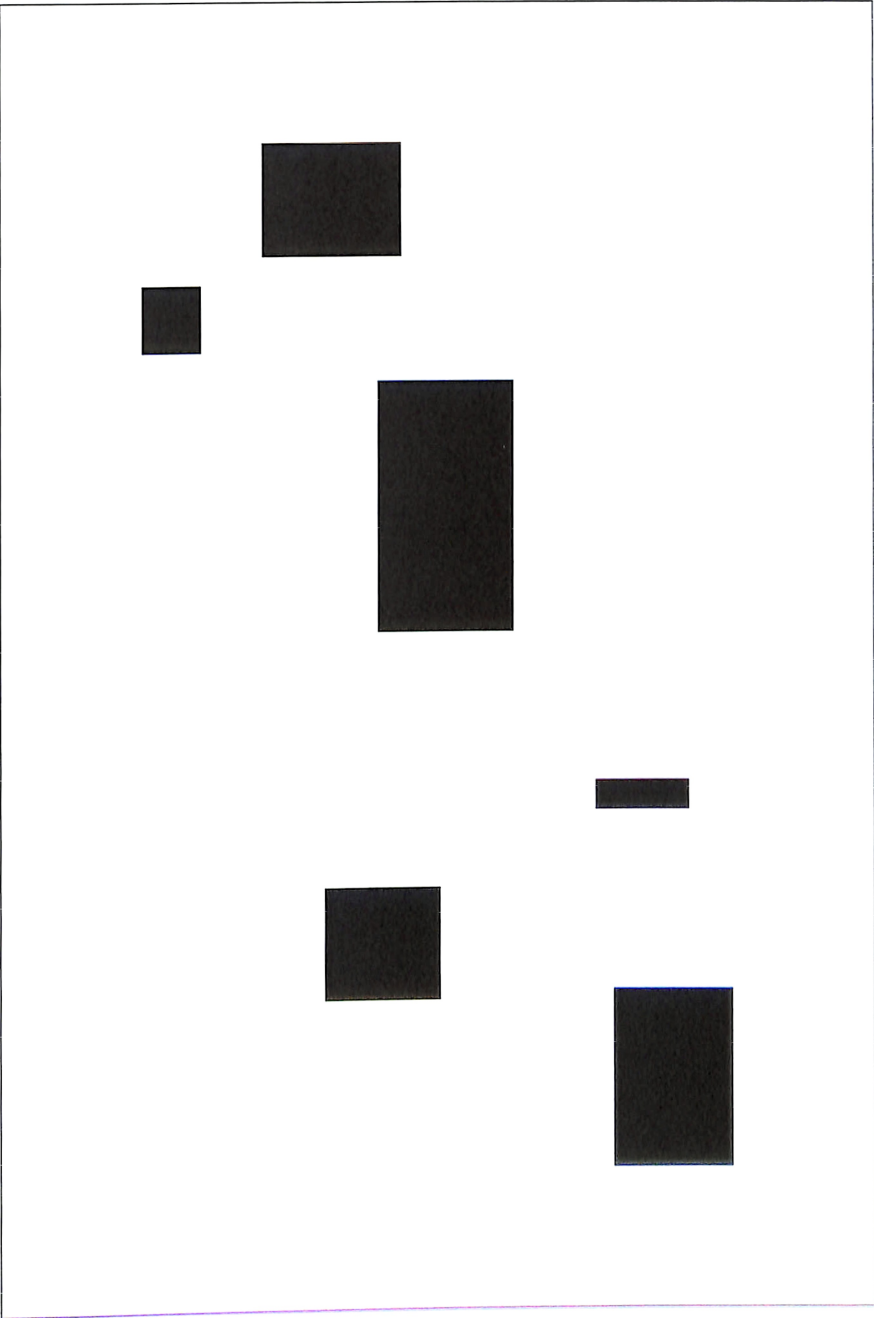
paintings through the construct of a fictional character like Kai Althoff does. None of Aldrich's paintings demonstrate any significant degree of eccentricity or irony.

They are droll. Some of his works are "Tongue-in-cheek Minimalism," he says. This sobriquet applies to one particular painting that has a blank front surface and two pieces of cloth, one brown and one checked, adhered to the top left corner edges of the painting. The fabric was cut off from a pair of pants that he wore for the summer, he says. He shortened them more than once, which produced a few sets of thin strips of cloth. He liked the idea that they were on his body and then were used to make a painting, emphasizing the relationship between his body and the painting.

The abstract works have a faint expressionist pedigree, as in one untitled painting that features a jumble of brushed, semi-transparent off-rose oil paint. This gesture enters the canvas from the bottom edge, Cy Twombly-like, and makes its way through the center of it. It has been painted more than once, and there is a small "x" scratched in it. There a few marks sketched on the bottom edge of the painting that reference the anamorphic skull that crosses the lower portion of Hans Holbein's painting, *The Ambassadors*. In Aldrich's painting, the head must change position in order to see the bottom edge, just as one must look at an angle in order to correct the perspective on the skull in the Holbein.

Aldrich says that here in the "Information Age" the questions that interest him have to do with how information, "like stones, is shared and traded. How meaning is imbued, how it is transposed. I'm really interested in translating things."

UNTITLED I  
2005  
PHOTOSHOP  
DIMENSIONS NOT APPLICABLE  
  
IMAGE COURTESY OF THE ARTIST





EVERYTHING DOES NOT  
ALWAYS WORK OUT FOR THE BEST  
2004  
OIL ON CANVAS  
36 INCHES X 48 INCHES

PHOTOGRAPH COURTESY OF GAGOSIAN GALLERY,  
BEVERLY HILLS, CA



# KRISTIN CALABRESE

Kristin Calabrese might be called a bravura diarist; her works are fraught with meaning. The personal is on top, and the political is lurking somewhere underneath. Though she often works on large-scale paintings that take up to six months before realization, the starting point seems like it might be a notebook entry. This is because Calabrese appears willing to go to great lengths in detail, concentration, and verisimilitude to make an imagistic painting that is not derived from improvisation or a set narrative but from a literal statement. The statements, which become the titles, open up meaning in unusual ways; they are circular, often coming back to the idea of the painting or the situation of the artist. They are then just as likely to refer to global matters.

The first half of the phrase from the homily, "Oh What A Tangled Web We Weave, When We Practice to Deceive," inspired Calabrese to construct a studio set-up of many long strands of tape criss-crossing an empty room. It depicts a multicolored polyvalent snare. The picture seems to observe itself: painting is a tense crossing of colored strands of simply woven fabric situated in a room somewhere. The second half of the phrase, which is implied, might be a comment that this business of making art objects that imitate life can become awfully snarled up.

In the painting, *Everything Does Not Always Turn Out for the Best*, Calabrese put a 48 x 36-inch blank canvas on her easel and copied this phrase exactly as it was spray-painted on her studio wall. She used her considerable academic painting skills; careful color matching; and glazing using alizarin crimson, stand oil, and fan brushes to recreate the effect of the aerosol paint on the flat, paint-spattered surface. Like the other paintings, one could

assume that that this message might have begun as a kind of personal reminder writ large, but it nags at the viewer.

A message written quickly and large on a wall in bright red letters is a kind of international code for the voice of the angry disenfranchised, and it is not hard to see this painting as a form of ventriloquism for the enraged voice of the street. The message, clearly enough, is a bitter retort to an attitude that has accompanied every Republican administration back to (at least) Ronald Reagan, that the market will correct inequities in time, that laissez-faire capitalism and free trade contains an innate beneficence.

In two smaller works, *Take No Prisoners* and *Mirror, Mirror On the Wall*, the artist performs variations on her central thematic armature of the closed room. In *Take No Prisoners*, the phrases that are usually in her titles indicate the walls, floor, and ceiling of a closed space. Its 30 x 30-inch dimension seems just about the size with which to perform a particularly cruel incarceration, something at which this country is getting awfully good. The slightly larger *Mirror, Mirror On the Wall* seems to cover either a window or a void with a grainy plywood panel. There is something creepy about the two chains holding it up, too.

What impresses in Calabrese's work is her ability to communicate a range of personal feelings, from the mundane to the unspeakable, in such a way that they can, in fact, be ignored. Her messages are coded enough that one imagines them hanging in a rich collector's house and, suddenly losing their benignity, springing on the unsuspecting owner like some combination of Bart Simpson and Ralph Nader.

OH WHAT A TANGLED WEB WE WEAVE  
2003  
OIL ON CANVAS  
90 INCHES X 108 INCHES

PHOTOGRAPH COURTESY OF GAGOSIAN GALLERY,  
BEVERLY HILLS, CA





KAREN BLACK (DAY OF THE LOCUST)

2001  
32 X 40 INCHES

COLLECTION OF ANNE CHRISTENSEN AND DAVID STRETTELL,  
NEW YORK, NY

PHOTOGRAPH COURTESY OF COHAN AND LESLIE,  
NEW YORK, NY



# JUDITH EISLER

Judith Eisler makes paintings of movie images. This involves the selection, cropping, coloring, and photographing of these images in preparation for executing them as paintings. First, Eisler selects single frames from art films of the pre-digital era that were recorded on film stock. She then takes a picture from a projection of the image on a video monitor. At this point, the image that has begun as a collection of lights and darks projected on a surface has been transformed to an image seen through a matrix of tiny lights on a small screen and is then rephotographed in 35 mm. It has gone through three steps of distortion that has shifted the edges of the forms and changed the color and the light quality. Only then does Eisler paint the image on canvas.

Eisler's process has similarities to Jasper Johns' note from his journal:

"Take an object, do something to it, do something else to it, do something else to it." But where a Johns work is a stoic metamorphosis of a familiar object, Eisler's steps achieve a calculated distance from a known phenomenon by technical means.

Eisler's paintings have a dry, uninflected surface. Upon close examination, no brushstrokes are visible, only a dull fuzz of the weave as the slight traces of oil bleeds from the pigment into the cotton duck. This de-emphasis on the physical facticity of the painted tableau reiterates Eisler's commitment to an investigation of how physical objects are transformed by the technical apparatus of filmmaking and how that product, in turn, occupies our cultural space.

Only a few years ago, Eisler's paintings emphasized a Picabia-like, libidinal contract with the viewer. In such works as *Smoker (Cruel Story of Youth)* with its foreground of wet red lips holding a burning cigarette or *Car Hood (When We Were Kings)* with its emphasis on an implied narrative from a car interior as well as the celestial bath of cinematic light, the artist was intent on contrasting the impassive surface of the painted canvas with aspects of imagistic sensationalism.

More recently, Eisler has removed most of the residual traces of narrative, and the viewer is confronted with a more abstract image that nonetheless retains an insistence on being read as a particular example of how photographic information can reveal deeply ingrained cultural values.

Both of Eisler's paintings shown here refer to film's awesome legitimizing power. In *Waving Gena (Love Streams)* and *Karen Black (Day of the Locust)*, Eisler has captured, as it were, two Blondes, examples of filmdom's most prized species. If one compares paintings, it is first noted that Eisler chooses images of these creatures seen from behind; their coiffures resemble each other, a kind of squashed haystack shape. In *Waving Gena*, the Blonde is seen in motion, as if fleeing or hailing a taxi. In *Karen Black*, the Blonde is seen at rest, with head slightly bowed as if she is praying or gathering her thoughts. Eisler's cool objectivity of mimesis allows one to ponder how quickly an individual responds to a shimmer of blonde gold on the silver screen.

WAVING GENA (LOVE STREAMS)

2004  
OIL ON CANVAS  
58 X 70 INCHES

COLLECTION OF JIMMY AND DEE HASLAM,  
KNOXVILLE, TN

PHOTOGRAPH COURTESY OF COHAN AND LESLIE,  
NEW YORK, NY





VACUUM, MICROWAVE AND BUST  
2005  
OIL ON CANVAS  
50 X 60 INCHES

PHOTOGRAPH COURTESY OF THE ARTIST



## GEORGE RUSH

George Rush's work affirms the frontality of the painted canvas through a series of negations, of transactions offered to the viewer but not completed. As with the work of Judith Eisler, Rush's operations seem to permit him an understanding of the most basic tenets of painting—of the mark on the ground, of the flat cloth smeared with color—by addressing photographic codes that occur in contemporary image media.

Rush's paintings are about subtle shifts of perception and address. These low-key manipulations are brought about from the most basic means, though sometimes, as evidenced by the paintings shown here, his intentions will reveal themselves metaphorically. One painting depicts a plant that has been known to change consciousness, and the other one includes an appliance that has the same name as an airless void.

This explains, in part, the ambiguity between his painted images and the presence of objects he chooses to paint. Rush is able to establish tense confusion by thwarting emphasis. This is done by undermining light quality, airiness, surface, and narrative, a process that is only possible if one has a highly developed vocabulary from observing conventional representational paintings.

In *Interior with Marijuana* and *Vacuum, Microwave and Bust*, for example, Rush contrasts a hard, flat-ruled or a knifed edge with softer and more ragged areas where remnants of the brushstroke quietly knit the image together. The odd ambience of their dulled light, as if one is viewing theses scenes from behind a pair of amber-colored sunglasses, provides a sub-

liminal distance that lends the works their abject *deja vu*. This comes from Rush's use of colors that seem harmonized within a narrow tonal range but are based on purer colors that would jar if not dimmed.

All of Rush's works are composite paintings, begun with a great many Internet searches. Rush uses applications such as *Photoshop* and *Illustrator* to assemble a number of virtual found objects. He collects a table here, an appliance there, an architectural background from somewhere else until enough is satisfactorily in place to make a line drawing. Rush then downloads this onto watercolor paper and executes it in color using opaque media, usually gouache. A number of studies are made before Rush moves the motif to his larger oil paintings.

The artist has said that he sometimes thinks of his pictorial situations as externalizations of "isolation fantasies" that he has experienced. He mentions what life is like living in apartment buildings, where sound and vibration from other living units enmesh him in other people's lives, but underlines a feeling of exclusion.

Rush has spent time working in the studio of an abstract painter and mentions that his own work is influenced by the idea of the "slab-like presence" that an abstract painting can have. Rush has been recently preoccupied with the play that exists between foreground and background and has spent time adjusting the paintings so that the backgrounds emerge more forcefully than the foregrounds. One imagines a sign in his studio that states: "Do not feed the gaze."

INTERIOR WITH MARIJUANA  
2005  
OIL ON CANVAS  
72 X 84 INCHES

PHOTOGRAPH COURTESY OF THE ARTIST





# RICHARD ALDRICH

## Education

1998 BFA, Ohio State University, Columbus, OH

## Selected Solo Exhibitions

2006 Corvi-Mora, London, UK  
2005 *Richard Aldrich + Paul-Aymar Mourgue d'Algue*,  
Galleria Paolo Bonzano, Rome, Italy  
*Art Rock*, Oliver Kamm/5BE Gallery, Rockefeller Center,  
New York, NY  
2004 Oliver Kamm/5BE Gallery, New York, NY

## Selected Group Exhibitions

2005 Project Gallery (with Hurray), Nicole Klagsbrun Gallery,  
New York, NY  
Summer Group Show, Marc Foxx Gallery, Los Angeles, CA  
*Lesser New York*, Fia Backstrom Production, Brooklyn, NY  
*GREATER NEW YORK 2005*, P.S.1 Contemporary Art Center,  
New York, NY  
*KA/VH:RA/AG*, Oliver Kamm/5BE Gallery, New York, NY  
Group Show, Marc Foxx Gallery, Los Angeles, CA  
2003 *24/7 Wilno—Nueva York*, Contemporary Art Center Vilnius,  
Lithuania  
*The Club in the Shadow*, Kenny Schachter Gallery, New York, NY  
*What Are You Growing in Your Garden?*, ATM Gallery, New York, NY

## Selected Bibliography

2005 Saltz, Jerry. "Dire Diary," *The Village Voice*, April 25.  
Scott, Andrea. "Don't Miss: Lesser New York,"  
*Time Out New York*, April 7.  
Scott, Andrea. "Local Heroes," *Time Out New York*,  
March 31, 2005.  
Smith, Roberta. "KA/VH:RA/AG," The Listings,  
*New York Times*, March 18.  
Wilson, Michael. "Beers for peers," *ArtForum Diary*, March 16.  
Holte, Michael Ned. Critics' Picks, *Artforum.com*, March 15.  
2004 Scott, Andrea. *Time Out New York*, July 7.  
Smith, Roberta. *New York Times*, July 2.  
Bellini, Andrea. "Panorama Pittura," *Flash Art Italia*, April.  
Bellini, Andrea and Sonia Campagnola. "Dictionary of New York  
Painters," *Flash Art Italia*, April.

# KRISTIN CALABRESE

## Education

1998 MFA, Painting and Drawing, University of California,  
Los Angeles, CA  
1995 BFA, Painting Major, San Francisco Art Institute,  
San Francisco, CA  
1994 Skowhegan School of Painting and Sculpture, Skowhegan, ME  
New York Studio Program, New York, NY (spring)

## Selected Solo Exhibitions

2004 *Ever1a57in6 60b570pper*, Leo Koenig, Inc., New York, NY  
2002 *Checkmate*, Michael Janssen, Cologne, Germany

## Selected Group Exhibitions

2005 *Elizabeth Speaks*, LACE, Los Angeles, CA  
*Incognito 2*, Santa Monica Museum, Santa Monica, CA  
*Take Creation Into Your Own Hands, The Elizabeths*  
*Phenom-eee-nological Science Fair* (included in  
*Irrational Exhibits 4*), Track 16 Gallery, Santa Monica, CA  
*Little Things*, Blue 7 Gallery, Santa Monica, CA  
(curated by Heather Brown)  
*We Can Do It!*, Gary Tatintsian Gallery, Moscow, Russia  
*A Warlike People*, Monorchid Gallery, Phoenix, AZ  
*Pets*, ICA, Monterrey, Mexico

## Awards and Honors

1996-98 Levinson Award, University of California, Los Angeles, CA

## Selected Curatorial Projects

2005 *Apocalypse Soon!*, QED Gallery, Los Angeles, CA  
2004 *Carpetbag + Cozyspace*, Healing Arts, Brooklyn, NY

## Selected Artist Projects and Collaborations

2004 *Price of Oil, X-tra*, Vol. 6, No. 3, Spring 2004, pp. 16-18.  
*Drift*, John Baldessari, Julian Sarmiento, and Lawrence Weiner.

## Selected Books and Catalogues

2005 Vitaly Patsyukov and Erik Van Der Heeg, *We Can Do It!*

## Selected Articles and Reviews

2005 Fyfe, Joe. "Kristin Calabrese at Leo Koenig," *Art in America*,  
April, p. 148.  
2004 Smith, Roberta. "Kristin Calabrese: Everlasting Gobstopper,"  
*New York Times*, Arts Section, October 15.  
Davidow, Audrey. "Artfully Dressed," *Angelino Magazine*,  
October, pp. 137-9.

# JUDITH EISLER

## Education

1984 BFA, Cornell University, Ithaca, NY

## Selected Solo Exhibitions

2005 *Drive, he said.*, Grimm Rosenfeld, Munich, Germany  
2004 *Room Tone*, Cohan and Leslie, New York, NY  
2003 *The Unconscious Has a Reputation*, Galerie Krobath  
Wimmer, Vienna, Austria  
2001 *Interiors*, Galerie Krobath Wimmer, Vienna, Austria

## Selected Group Exhibitions

2004 *Much Madness is Divinest Sense*, Cohan and Leslie, New York, NY  
*10 Painters*, Galleri K, Oslo, Norway  
*When The Lights Go Out...*, Cohan And Leslie, New York, NY  
2003 *Girls on Film*, Penrose Gallery, Tyler School of Art,  
Philadelphia, PA (curated by Joseph Wolin)  
*Lazarus Effect. New Painting Today*, Prague Biennale,  
Galleria Nazionale Veletrzni Palac, Prague (curated by  
Luca Beatrice, Lauri Firstenberg, and Helena Kontova)  
*Back in Black*, Cohan Leslie Browne, New York, NY

## Selected Awards and Honors

2006 Visiting Critic in MFA Painting Program, Yale University,  
New Haven, CT  
2002 John Simon Guggenheim Fellowship

## Selected Bibliography

2004 Kastner, Jeffrey. "First Take, 12 New Artists: Judith Eisler,"  
*Artforum*, January, p. 131 (illustrated on cover).  
Johnson, Ken. "Judith Eisler, Room Tone," *New York Times*,  
January 30, p. B38.  
Schwendener, Martha. "Judith Eisler, Room Tone,"  
*Time Out New York*, January 22-29, p. 56.  
"Judith Eisler, Room Tone," *The New Yorker*, February, p. 16.  
2003 "Works in Progress," *V Magazine*, January/February.

## Selected Publications

2005 *Visionaire #46*, Uncensored by Mario Testino  
2004 *10 Paintings*, exhibition catalogue  
2003 *The Lazarus Effect*, New Painting Today, exhibition catalogue  
2002 *Painting as Paradox*, Artists Space, exhibition catalogue

# GEORGE RUSH

## Education

1998 MFA, Columbia University, School of the Arts, New York, NY  
1992 BFA, Maryland Institute, College of Art,  
Baltimore, MD (*cum laude*)  
1991 AICA New York Studio Program, New York, NY

## Selected Solo Exhibitions

2004 *I Huset / Skoven Ved Soen*, Galerie Mikael Andersen,  
Copenhagen, Denmark  
*The Black Glass and Other Paintings*, Kevin Bruk Gallery,  
Miami, FL  
2003 *These Days*, Elizabeth Dee Gallery, New York, NY  
2002 *New Works*, Galerie Mikael Andersen, Copenhagen, Denmark  
2001 *New Paintings*, Galeria Javier Lopez, Madrid, Spain  
*Three Paintings*, Kevin Bruk Gallery, Miami, FL

## Selected Group Exhibitions

2005 *Breaking Ground*, Horticultural Society of New York, New York, NY  
2004 *Emoticons*, Guild and Greyshkul, New York, NY  
(curated by Kevin Zucker)  
*Stay Inside*, Shoshana Wayne Gallery, Los Angeles, CA  
(curated by Jay Davis)  
*COLOR*, Galerie Mikael Andersen, Copenhagen, Denmark  
2003 *Escape From New York*, New Jersey Center for the Arts,  
Summit, NJ (curated by Jason Murison)  
*Vassar Art Faculty Exhibition*, Vassar College, Poughkeepsie, NY  
*Nature Boy*, Elizabeth Dee Gallery, New York, NY  
(organized by Doug Wadal)  
*The Burnt Orange Heresy*, Space 101, Brooklyn, NY  
2002 *Artforum Berlin*, Galerie Mikael Andersen, Copenhagen, Denmark  
*Artbasel, Miami*, Galeria Javier Lopez, Madrid, Spain  
*Everybody Knows This is Nowhere*, Kevin Bruk Gallery, Miami, FL  
2001 *Shadow Play*, The Microsoft Art Collection, Redmond, WA  
*Faculty Exhibition I*, Columbia University School of the Arts,  
New York, NY

## Selected Awards and Honors

2004 New York Foundation for the Arts Fellow in Painting



# EWING GALLERY

The University of Tennessee  
Art and Architecture Building  
1715 Volunteer Boulevard  
Knoxville, TN 37996-2410

## Gallery Hours

Monday, 10:00-8:00  
Tuesday-Friday, 10:00-5:00  
Sunday, 1:00-4:00

## Phone

865.974.3200

## Web

[www.ewing-gallery.org](http://www.ewing-gallery.org)